

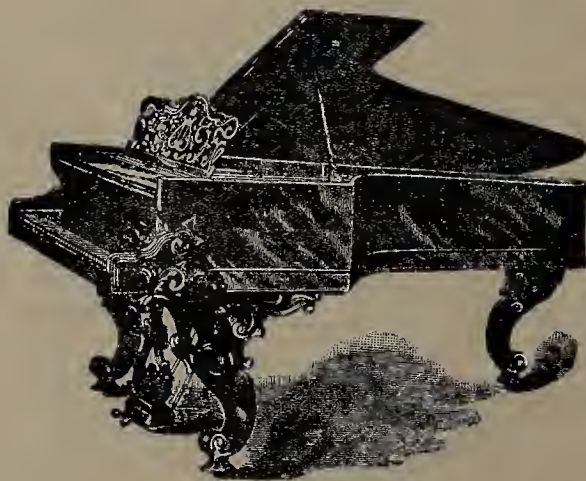
This Edition contains all the Major and Minor Scales,  
Five Finger Exercises and Dictionary of Musical Terms.

Popular Abridged Edition



FOR THE

# PIANOFORTE



BY



Foreign Fingering

# 4 Big Canadian Hits 4

15c. each or 4 for 50c.

Postage on Sheet Music—Single copy 2c. each; additional copies 1c. each.

## ROYAL CANADIAN MEDLEY MARCH

Maple Leaf Ragtime

Copyright Canada 1912 by A. Cox & Co.

## National Songs of All Nations

Canada March-Twostep Arr. by Boyd Spindler

Ireland

Scotland

Copyright Canada 1912 by A. Cox & Co.

## "We'll Love You More When You Come Back Than When You Went Away"

Written and composed by Harry Taylor

CHORUS

We'll love you more when you come back than when you went a -  
way. The Em-pire owes you more than R. W. O. can  
owe re - pay. When thro' your old home down you march, you

Copyright, Canada, 1912 by Lee Grove & Harry Taylor

U. S. Copyright 1912 by Lee Grove & Harry Taylor

## "You're Up A Tree Old Bird, You're Up A Tree"

Written and composed by Harry Taylor

CHORUS

You're up a tree old bird, you're up a tree. And your knee will soon be bend - ing  
For the Rhine we'll cross, then you'll know where boss, In a song, all our vol-ee will be  
bend - ing. You're up a tree old bird, you're up a tree. To this tune, your one

Copyright, Canada, 1912 by Lee Grove & Harry Taylor

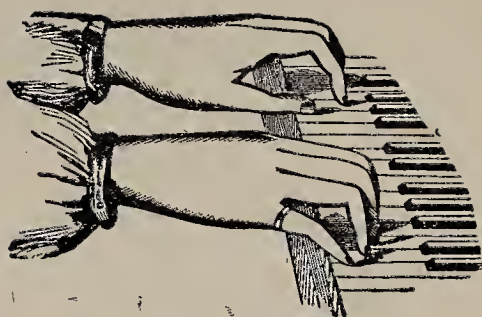
U. S. Copyright 1912 by Lee Grove & Harry Taylor

FOR SALE BY ALL MUSIC DEALERS OR

A. COX & CO., Music Publishers,

Toronto, Canada.





CORRECT POSITION OF THE HANDS

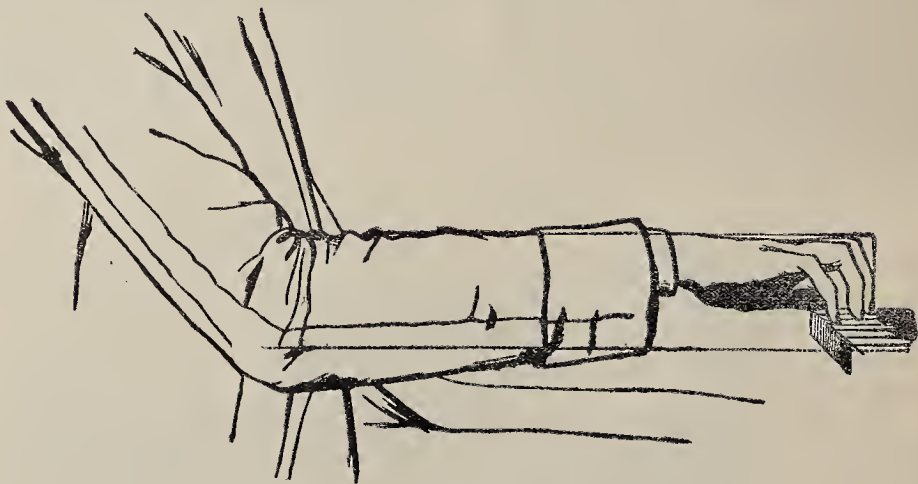


POSITION AT THE PIANO OR ORGAN

# ILLUSTRATED POSITIONS OF THE HANDS.

2

No. I CORRECT POSITION OF THE RIGHT HAND AND ARM WHILE PLAYING.



No. II

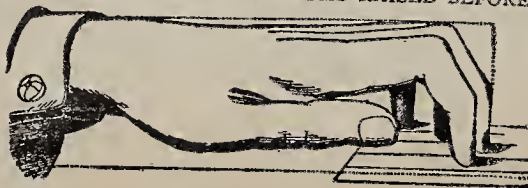
VIEW OF THE LEFT HAND FROM THE RIGHT SIDE.



No. III POSITION OF THE HAND WITH THE FINGER RAISED FROM THE KNUCKLES



No. IV. POSITION OF THE HAND WITH THE THUMB RAISED BEFORE STRIKING

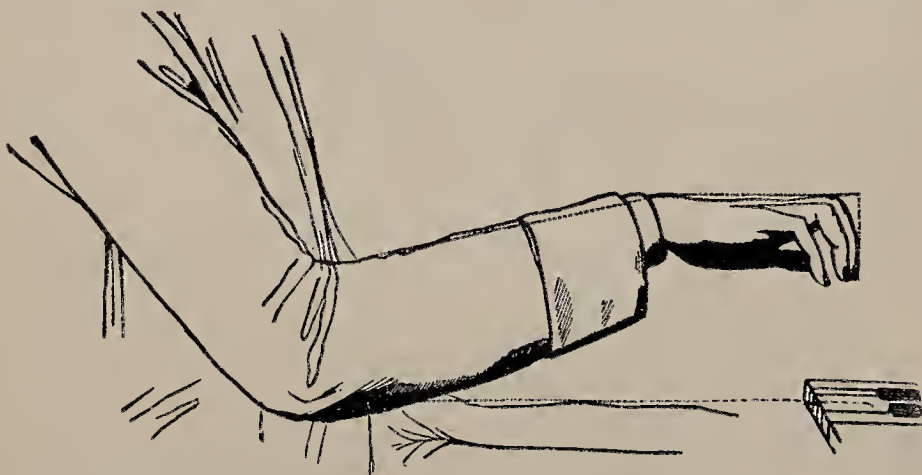


## ILLUSTRATED POSITIONS OF THE HANDS.

No. V POSITION OF THE HAND RAISED TO PLAY FROM THE WRIST



No. VI POSITION OF THE HAND AND ARM RAISED FROM THE ELBOW



No. VII. POSITION OF THE FINGER RAISED TO STRIKE FROM THE SECOND JOINT.

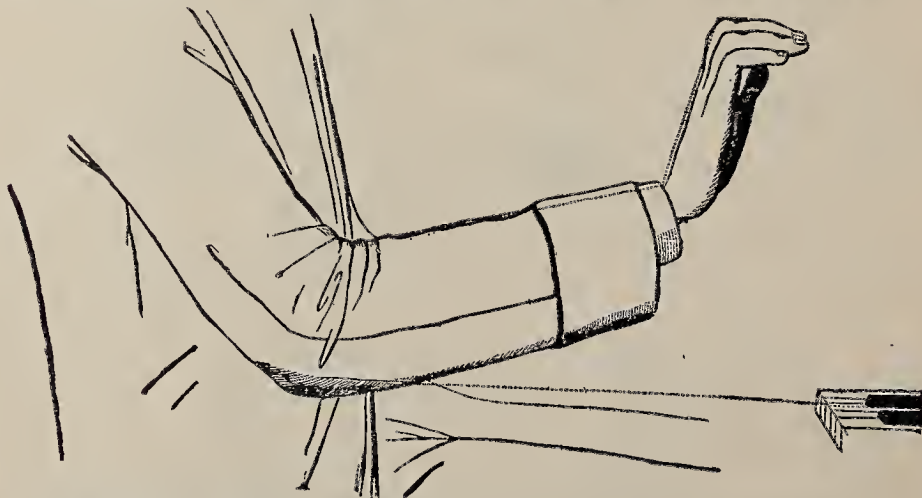




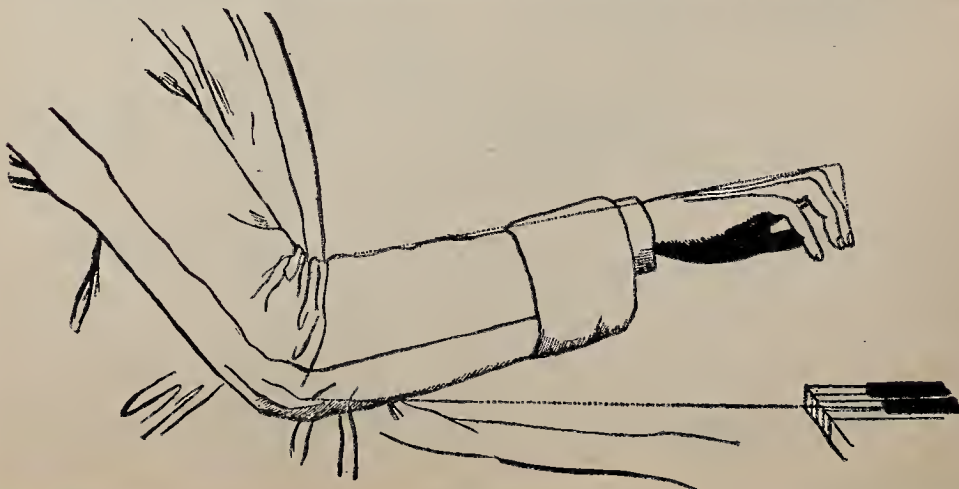
No VIII POSITION OF THE FINGER AFTER THE KEY HAS BEEN STRUCK.



No. IX. COMBINED TOUCH FROM ELBOW AND WRIST, STRIKING FROM THE WRIST.





No. X. COMBINED TOUCH FROM ELBOW AND WRIST, STRIKING FROM THE ELBOW.



# RUDIMENTS

There are seven notes in music, which are called after the first letters of the Alphabet, A, B, C, D, E, F, G, and repeated according to the compass of the instrument. The notes are placed on and between five lines or spaces, called a Staff.

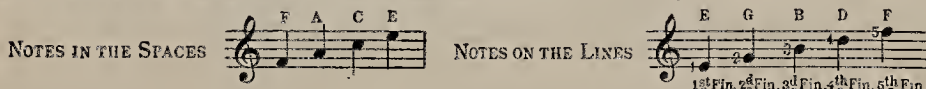


Pianoforte music is composed on two Staves, the upper staff is used for the Treble or  G Clef, the higher part, and is generally played with the right hand. The lower staff is used for the Bass  or F Clef, the lower part, is generally played with the left hand.

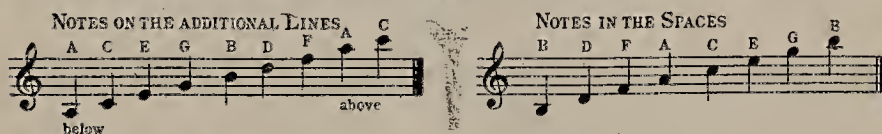


the treble, E, with the 1<sup>st</sup> finger of the right hand, and omitting one key, and each second key struck with the next finger will give to the pupil the five notes on the five lines, while the four omitted keys, between the fingers, are the notes in the spaces.

Knowing, where the note on the first line is, will easily guide the pupil to find the notes on the five lines, and to use the four omitted keys for the four spaces.



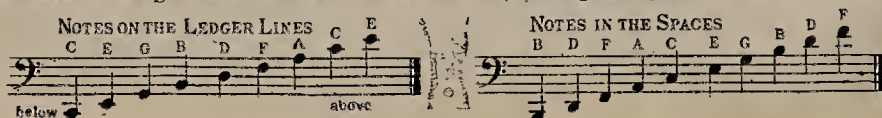
For higher or lower notes, short lines are used above or below the staff, called ledger lines, equidistant from the lines of the staff, omitting one key for the space.



The bass notes are learned in the same manner as the treble. The note on the first line in the bass is called G, striking this note with the fifth finger of the left hand, omitting one key for the space, the other fingers successively will strike the notes on the five lines, while the four omitted keys, between the fingers, are the notes in the spaces.



Additional or ledger lines are also used in the bass clef, omitting one key for the note in the space.







The Notes have their corresponding Signs of silence, called Rests.

	Whole Note	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$
NOTES							
RESTS							

A Dot placed after a note or its rest makes it one half as long again.

	Whole Note	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$
DOTTED NOTES							
equal to	Three $\frac{1}{2}$	Three $\frac{1}{4}$	Three $\frac{1}{8}$	Three $\frac{1}{16}$	Three $\frac{1}{32}$	Rests	

Every piece of music is divided by bars, thus, and the space and contents between two bars is called a Measure, and the time contained in each measure is marked at the beginning of every piece. The various degrees of time and value of the measure are as follows:

	Common time	Two-four	Three-four	Three-eight	Six-eight	Nine-eight	Twelve-eight
		$\frac{2}{4}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{6}{8}$	$\frac{9}{8}$	$\frac{12}{8}$
The value is a whole note	Half note	A $\frac{1}{2}$ note dotted	A $\frac{1}{4}$ note dotted	2 measures of $\frac{3}{8}$	3 measures of $\frac{3}{8}$	4 measures of $\frac{3}{8}$	

Repeat sign indicates that which comes before must be repeated.

A double bar indicates the end of a strain or musical idea.

### THE SHARP #, FLAT b, AND NATURAL ♮

The sharp placed before a note, raises it half a tone, for which purpose the next key above the note must be struck, whether white or black, as each key respective to its next, is a half tone.

The Flat placed before a note, lowers it half a note, for which purpose the next key below must be struck whether white or black. The double b lowers the note a whole tone.

The double Sharp x raises the note a whole tone.

The Natural dissolves the influence of a sharp or flat and restores the note to its primitive state.

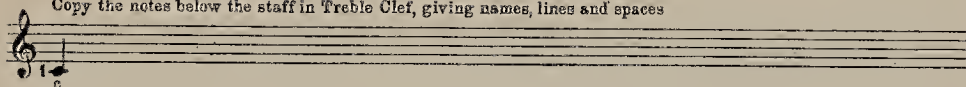
The position of the learner, at the Piano, must be erect, sitting opposite to the middle of the Key-board, and of such a height that the elbows are not lower than the Keys; the wrist is raised above the arm, and the elbows must hang gracefully. The tip-ends of the fingers (but not the nails) are to strike the Keys; the thumb must not hang carelessly below the keys.

Practice slow and count aloud as long as you use the Instruction Book and until the ear is accustomed to conceive the right time without counting.

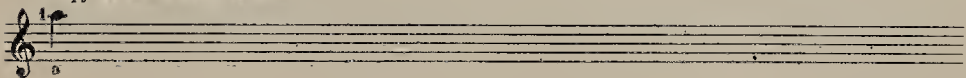




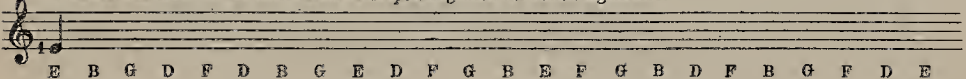
Copy the notes below the staff in Treble Clef, giving names, lines and spaces



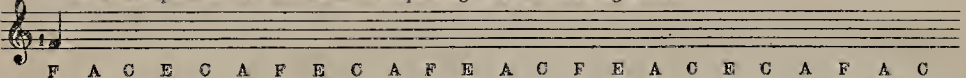
Copy the notes above the staff.



Write on the lines of the staff notes corresponding with the following letters.



Write in the spaces of the staff notes corresponding with the following letters.



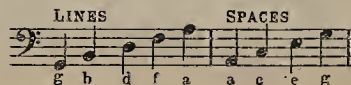
### THE BASS CLEF

The Bass or F Clef is placed on the fourth line of the staff, giving the name F to all notes on that line.



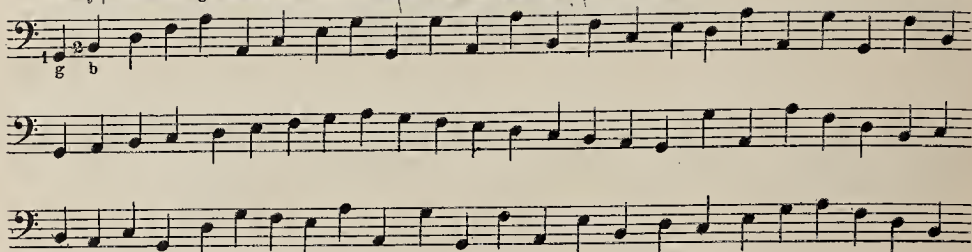
The lines and spaces of the staff in Bass Clef are named thus:

Foreign Fingering

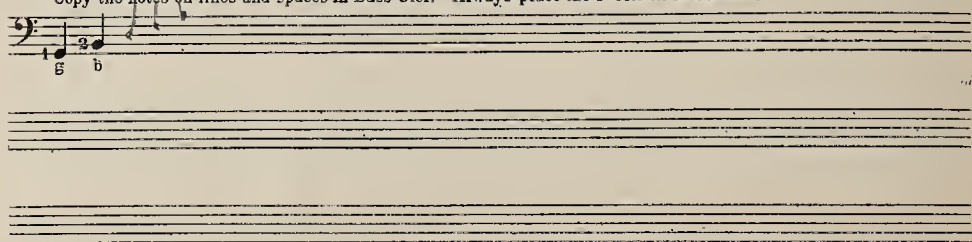




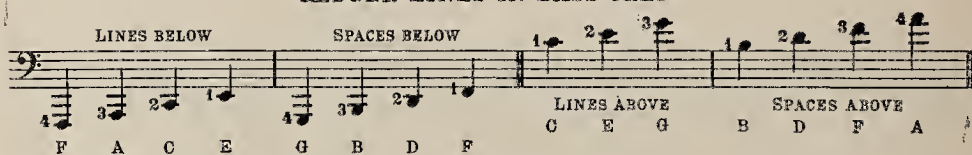
Study the following notes in Bass Clef, then add name number of line or space.



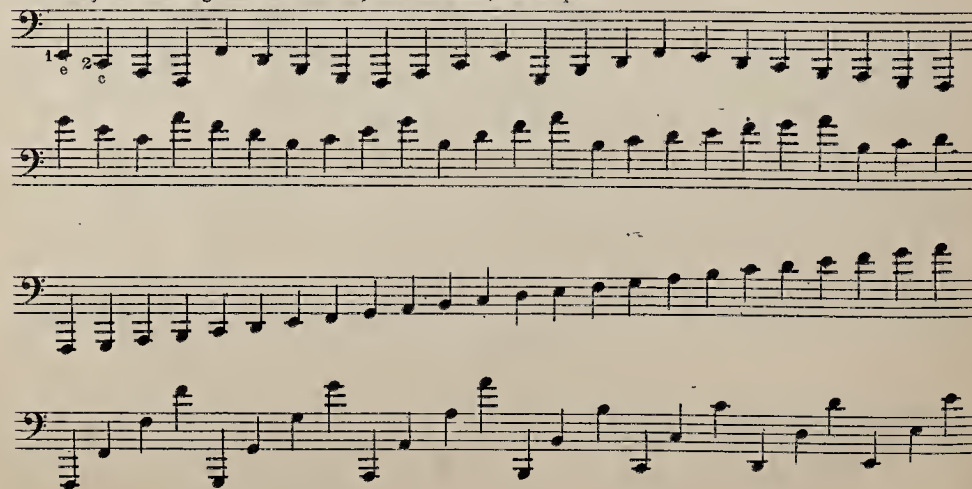
Copy the notes on lines and spaces in Bass Clef. Always place the F-Clef on fourth line.



### LEDGER LINES IN BASS CLEF



Study the following notes in Bass Clef, then add name, line or space.



11

Copy the notes above and below the staff in Bass Clef.

Write on the five lines, notes corresponding with the following letters.

Write in the four spaces, notes corresponding with the following letters.

Write on lines and in spaces above the staff, notes corresponding with the following letters.

Write in spaces below the staff, notes corresponding with the following letters.

Write on lines below the staff, notes corresponding with the following letters.

Play at once with both hands, minding the Finger marks and count with an equal breath Four quarters in each measure in Common Time.

1

Count 1 2 3 4

2

3

4

Count Three quarters in each measure of Three-four Time.

5



Count three quarters in each measure, and observe that a dot after a half note increases its value one half.

6

Count three quarters in each measure.

7

## Lucy Long

Count four eighths in a measure of Two-four Time.

8

# Pleasure Train Polka

14

Count four eighths in each measure.

9

*Fine.*  
*Fine, signifies the end of the piece.*

*D. S. al Fine.*  
*D. S. (Dal Segno) This means, to repeat from this mark S to the Fine.*

# Fra Diavolo

Count four eighths in each measure.

10

*Fine.*  
*This piece begins with the fourth eighth of the measure and the last measure contains only three eighths, if the piece is repeated it will be complete.*

# Sontag Polka

Count four eighths in each measure.

11

*Fine.*

*D. C. al Fine.*

*D. C. (Da Capo) means repeat from beginning to Fine.*

## RECREATION No.1

The pupil must not forget that a good position of the body, the arms, and the fingers, as well as a good touch and strict keeping of the time, are the basis of good playing. — A Legato Sign, to be played smoothly and connected.

## Moderato

12

Count 1 2

Legato

Repeat all between the two signs

## RECREATION No.2

Raise the fingers high, and strike firmly.

## Moderato

C D E F G

Count 1 2 3 4

Repeat all between the two signs

## RECREATION No.3

Do not let the wrist hang down. Count aloud.

14

Count 1 2 3 4

Repeat all between the two signs



# Finger Gymnastics

16

Finger Exercise should be practised with each hand separately, slowly, and with precision.

**No 1.**

Count 1 2 3 4

**No 2.**

**No 3.**

## RECREATION No. 4

Count Three in each measure.

**Allegretto**

16

C D E G

C E F G

## RECREATION No. 5

Raise the fingers high.

**Allegretto**

17

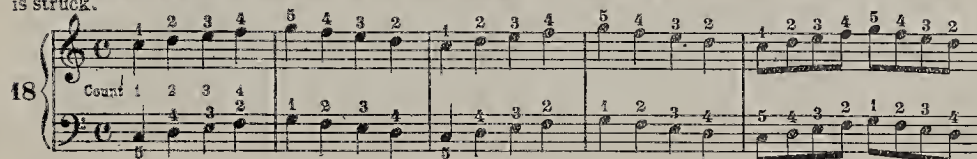
C D F

C E F G

Note: A Whole note rest is used to fill a measure in any kind of time.  
Foreign Fingering

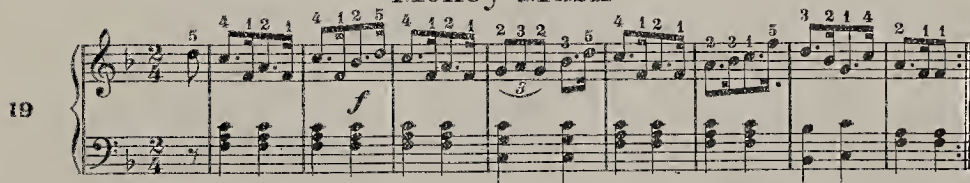
## PRACTICE FOR BOTH HANDS

Count slow and even, four quarters in every measure. Do not lift the finger from one key until the next is struck.



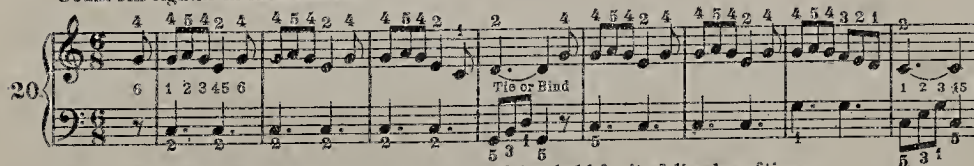
To ascertain the correct Time of the sixteenth, the best plan is to count eight sixteenths in every measure at first, as the pupil is often inclined to play one sixteenth longer than another.

## Money Musk



## Carry Me Back To Old Virginia

Count six eighths in each measure.



A tie — signifies that the second note is not struck, but held for its full value of time.



# Long, Long Ago

18

Count four eighths.

21

Musical score for 'Long, Long Ago' in 2/4 time. The piece consists of two systems of piano accompaniment. The first system is marked with a '21' and includes a 'Count' of '1 2 3 4' for the first measure. The second system continues the melody and accompaniment. The music features eighth-note patterns in the right hand and quarter notes in the left hand, with various fingerings indicated by numbers 1-5.

# Few Days

Count four eighths.

22

Musical score for 'Few Days' in 2/4 time. The piece consists of two systems of piano accompaniment. The first system is marked with a '22' and includes a 'Count' of '1 2 3 4' for the first measure. The second system continues the melody and accompaniment. The music features eighth-note patterns in the right hand and quarter notes in the left hand, with various fingerings indicated by numbers 1-5.

Syncopated notes.

Musical score for 'Syncopated notes' in 2/4 time. The piece consists of two systems of piano accompaniment. The first system is marked with a '23' and includes a 'Count' of '1 2 3 4' for the first measure. The second system continues the melody and accompaniment. The music features eighth-note patterns in the right hand and quarter notes in the left hand, with various fingerings indicated by numbers 1-5.

NOTE: Syncopated notes accent the second beat instead of the first.

# Home (As a Waltz)

Count three eighths in a measure.

23

Musical score for 'Home (As a Waltz)' in 3/8 time. The piece consists of two systems of piano accompaniment. The first system is marked with a '23' and includes a 'Count' of '1 2 3' for the first measure. The second system continues the melody and accompaniment. The music features eighth-note patterns in the right hand and quarter notes in the left hand, with various fingerings indicated by numbers 1-5.

Foreign Fingering



## STUDY OF THE BIND

**BIND**

24

The second note must not be struck, but the finger must be held down the full time of both.

## RECREATION No.6

Count Two in each measure.

(A B C MELODY )

## Allegretto

Allegretto

25

*p*

## Finger Gymnastics

26

No 4.

Count 1 2 3 4

No 5.

No 6.

No 7.

The Scholar should know all Finger Exercises by heart, in order to give his whole attention to the position of the hands and fingers.

### Foreign Fingering

# FINGER GYMNASTICS (CONTINUED)

20

The unoccupied Fingers must be kept at an equal distant from the keys, and not be allowed to sink down before striking them.

Nº 8.                      Nº 9.

Nº 10.                      Nº 11.                      Nº 12.                      Nº 13.

## ETUDE

*Legato*

Count 1 2 3 4

## RECREATION No. 7

In striking, the Fingers must touch the key *exactly in the middle*.  
Foreign-Fingering

ETUDE IN  $\frac{3}{8}$  TIME

- This sign across one or more measures means the sound is to be diminished.  
 This sign across one or more measures indicates the sound is to be increased.  
 The small sign under or over a note indicates the note must be accented.

Count Three in each measure.

## Allegretto

29

Accent the first note of each group in the Bass.

## RECREATION

## Allegro

30

Count Three in each measure. Play one eighth note to each count.

Foreign Fingering 5



## STUDY OF THE DOT

22

A Dot, when placed after a Quarter note, is equal to an Eighth note. See Examples, pages 26 and 27.

### Allegretto

31

## RECREATION

The Half note with Dot should be held down through the measures, for the Dot makes it equal to three Quarter notes.

### Allegretto

32

## Finger Gymnastics

### EXERCISE FOR THREE FINGERS

33

No 14.

No 15.

Each separate Exercise should be often repeated, but not so often as to overwork the muscles, which would only impair their strength.

For additional Exercises, Scales, Chords and Arpeggios, see pages 61 to 83.

Foreign Fingering

## ETUDES FOR FOUR HANDS

TEACHER

SECONDO

34

Andante

*Fine.*

*Dal Segno*  $\text{Segno}$  *al Fine.*

35

Andante

*p* *Fine.*

*Dal Segno*  $\text{Segno}$  *al Fine.*

36

Andante

*dolce* *Fine.*

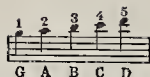
*Fine.*

## ETUDES FOR FOUR HANDS

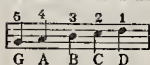
PRIMO

Neither too slow nor too quick.

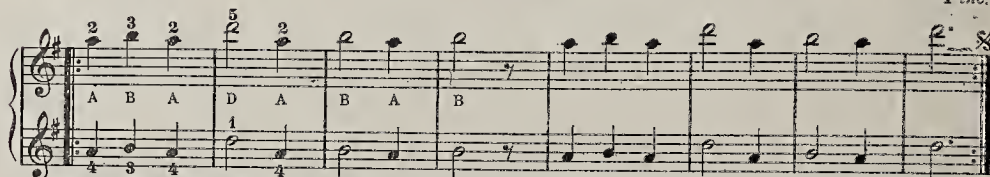
## Andante



Positions of the hands



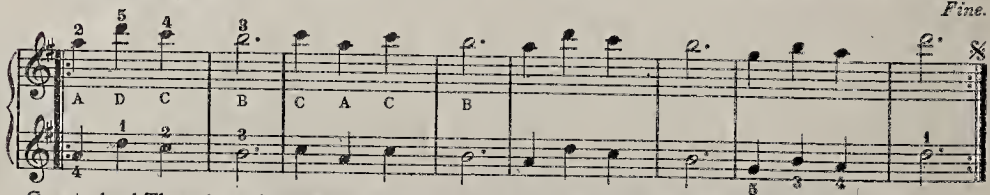
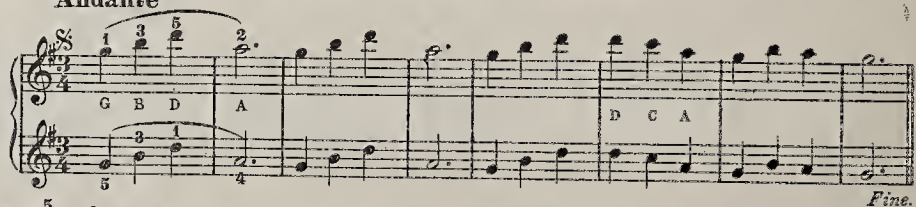
37



Repeat aloud the names of each tone, and strike the key at the same time.

## Andante

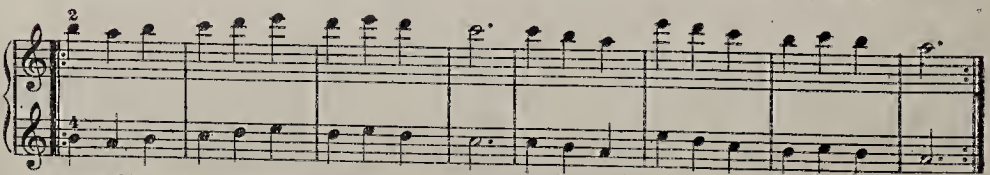
38



Count aloud Three in each measure. Name the notes in this new position before playing them.

## Andante

39



*Dal Segno* § means return to the sign §, *al Fine* means play to the *Fine*.  
Foreign Fingering



## Bohemian Girl

Count six eighths in a measure.

40

Musical score for 'Bohemian Girl' in 6/8 time. The piece consists of two staves, treble and bass. The melody is in the treble staff, and the bass staff provides a simple accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. A 'Count' of 1 2 3 4 5 6 is shown at the beginning of the first measure.

## Grand Russian March

Count four eighths in a measure.

41

Musical score for 'Grand Russian March' in 2/4 time. The piece consists of two staves, treble and bass. The melody is in the treble staff, and the bass staff provides a simple accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. The piece ends with a 'D.C. al Fine' instruction.

*D.C. al Fine* means repeat to the *Fine* or end.

SCALE in C major

Play slow and even time.

42

Musical score for a scale in C major. The piece consists of two staves, treble and bass. The melody is in the treble staff, and the bass staff provides a simple accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. The piece is labeled 'Right hand' and 'Left hand'.

## Rustic Reel

43

Musical score for 'Rustic Reel' in 6/8 time. The piece consists of two staves, treble and bass. The melody is in the treble staff, and the bass staff provides a simple accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. The piece ends with a 'Fine' instruction.

Foreign Fingering

*fz fz* *D.S. al Fine.*

SCALE in G major The F in this scale is Sharp. Play slow and even.

44

*Right hand*

*Left hand*

*Both hands.*

## Lucrezia Borgia

45

\* Fsharp

\* Fsharp

\* Fsharp

\* Fsharp

\* Fsharp

\* Fsharp

## Railroad Galop

46

\* Fsharp

\* Fsharp





# Campbells are Coming

28

49

*Fine.*

*D. C. al Fine*

# Blue Bells of Scotland

50

*Fine.*

*D. S. al Fine.*

## Irish Washerwoman

51

Handwritten musical score for 'Irish Washerwoman'. The piece is in 8/8 time, key of D major. It consists of two systems of music. The first system (measures 51-60) features a treble and bass staff with a melody in the treble and a simple accompaniment in the bass. The second system (measures 61-70) continues the melody with more complex rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-5 above the notes.

## Fisher's Hornpipe

52

Handwritten musical score for 'Fisher's Hornpipe'. The piece is in 2/4 time, key of D major. It consists of two systems of music. The first system (measures 52-61) features a treble and bass staff with a melody in the treble and a simple accompaniment in the bass. The second system (measures 62-71) continues the melody with more complex rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-5 above the notes. The word 'CROSS' is written in the bass staff of the second system.

## College Hornpipe

53

Handwritten musical score for 'College Hornpipe'. The piece is in 2/4 time, key of D major. It consists of two systems of music. The first system (measures 53-62) features a treble and bass staff with a melody in the treble and a simple accompaniment in the bass. The second system (measures 63-72) continues the melody with more complex rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-5 above the notes.

# Pop Goes The Weasel

30

54

Musical score for 'Pop Goes The Weasel' starting at measure 54. The score is in 6/8 time with a key signature of one sharp (F#). It consists of three systems of piano accompaniment. The first system has five measures. The second system has four measures, with a forte (f) dynamic marking in the third measure. The third system has five measures. Fingerings are indicated by numbers 1-5 above notes.

## The British Grenadiers

55

Musical score for 'The British Grenadiers' starting at measure 55. The score is in 2/4 time with a key signature of one sharp (F#). It consists of two systems of piano accompaniment. The first system has five measures. The second system has five measures. Fingerings are indicated by numbers 1-5 above notes. A forte (f) dynamic marking is present in the third measure of the second system.



## Soldier's Joy

56

First system of 'Soldier's Joy'. Treble staff has fingerings: 2 3, 4 2 1 3, 3 5 4 3 2, 4 2 1 3 4 2, 3 4 2 1, 4 2 1 3. Bass staff has fingerings: 1 3, 1 5 3, 1 3.

Second system of 'Soldier's Joy'. Treble staff has fingerings: 3 5 1, 1 3 3 2, 1 2 3, 5 4 3, 3 4 3 2. Bass staff has fingerings: 4 2 1 5, 1 2 5, 1 5 2, 1 5.

Third system of 'Soldier's Joy'. Treble staff has fingerings: 3 3 5 4 3, 2 1 3 2, 4 3, 2, 3 2 1 3 3 2. Bass staff has fingerings: 1 5, 1 5, 1 5, 4 2 1 5, 1 2 5.

## Circassian Circle

Allegretto

57

First system of 'Circassian Circle'. Treble staff has fingerings: 4 3, 2 4 3 2 4, 2 4 3 2 4, 3 5 4 3 5, 3 5 4 3 5 4 3, 2 4 3 2 4. Dynamics: *f*, *p*, *f*, *p*. Bass staff has fingerings: 1 5, 1 5, 1 5, 1 5, 1 5.

Second system of 'Circassian Circle'. Treble staff has fingerings: 2 4 3 2 4, 2 3 2 1 5 4 2 3, 1 3 1, 4 3, 2 1 4 3 2 4, 2 1, 4 3 2 1, 3 1 5 4 3 5. Dynamics: *f*. Bass staff has fingerings: 1 5, 1 5, 1 5, 1 5, 1 5.

Third system of 'Circassian Circle'. Treble staff has fingerings: 4 3 2 1 4, 2 1 4 3 2 4, 2 1, 2 4 3 2 1, 3 1 5 4 3 5, 2 4 3 2 3. Bass staff has fingerings: 1 5, 1 5, 1 5, 1 5, 1 5.

# Devil's Dream

32



## Red, White, and Blue March



Foreign Fingering

## Annie Laurie

60

*8va* *loco*

Handwritten musical score for 'Annie Laurie'. It consists of two systems of piano accompaniment. The first system is marked '60' and includes a 'loco' instruction. The second system continues the piece. The music is in 2/4 time with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord.

## Carnival of Venice

In the Key of B Flat. B and E Flat. See Scale, page 81

61

Handwritten musical score for 'Carnival of Venice'. It consists of three systems of piano accompaniment. The music is in 6/8 time with a key signature of two flats (Bb and Eb). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord.



# Old Folks at Home

34

Moderato

A. H. ROSEWIG

62

The score is written for piano in 6/8 time, marked Moderato. It consists of six systems of two staves each (treble and bass clef). The first system is marked with a forte (f) dynamic and includes fingering numbers. The subsequent systems continue the melody and accompaniment with various musical notations including triplets, slurs, and repeat signs. The final system ends with a double bar line.

## My Old Kentucky Home

Adagio

A. H. ROSEWIG

6 3

## Midnight- hour Waltz

36

J. BELLAK

[illegible]

## Foreign Fingering



Moderato

*Note.*— Cross the hands. The Right Hand is in the Bass Clef and crosses over the Left Hand, which is in the Treble Clef.  
Foreign Fingering

### Foreign Fingering

# La Marseillaise

38

66

The musical score is arranged in six systems, each containing a treble and bass staff. Fingerings are indicated by numbers 1 through 5. Pedal markings (Ped.) and asterisks (\*) are used to indicate specific performance techniques. Octave markings (8va) are present above the treble staff in the fourth and fifth systems. The score concludes with a double bar line and a repeat sign in the final system.

Foreign Fingering

## Mary's Pet Waltz

E. MACK

67

*Fine.*

*D.C. al Fine*



# Dead March in Saul

40

HANDEL

Grave

68

Foreign Fingering

## THE MERRY PEASANT.

Bold and brightly.

R. SCHUMANN.

69

*f*

Foreign Fingering

# I Have Sighed To Rest Me

42.

Andante

Arr. by A. H. ROSEWIG

70

The musical score is written for piano and consists of six systems of two staves each (treble and bass). The tempo is marked 'Andante' and the time signature is 6/8. The key signature has one flat (B-flat). The score includes numerous fingering numbers (1-5) above notes to guide the performer. The piece begins with a treble clef and a key signature of one flat. The bass line provides a steady accompaniment of eighth notes, while the treble line features a more melodic and varied rhythm. The piece concludes with a final cadence in the treble staff.

Foreign Fingering



## Bridal Chorus (From "Lohengrin")

Arr. by W. S. MILTON

71

*p*

*mf*

*dolce*

*p*

*dolce*

*CODA*

*dim.*

*D. S. al Coda*

Note.—*Dal Segno*  $\text{Segno}$  *al Coda*  $\text{Coda}$  means repeat from  $\text{Segno}$  to  $\text{Coda}$  until  $\text{Coda}$  and then omit to next sign  $\text{Coda}$ .

Foreign Fingering

# Twelve Major Scales

44

**C or Natural Scale** **G, one Sharp, F<sup>#</sup>**

**D, two Sharps, F<sup>#</sup> and C<sup>#</sup>** **A, three Sharps, F<sup>#</sup>, C<sup>#</sup> and G<sup>#</sup>**

**E, four Sharps, F<sup>#</sup>, C<sup>#</sup>, G<sup>#</sup> and D<sup>#</sup>** **B, five Sharps, F<sup>#</sup>, C<sup>#</sup>, G<sup>#</sup>, D<sup>#</sup> and A<sup>#</sup>**

**F, one Flat, B<sup>b</sup>** **B<sup>b</sup>flat, two Flats, B<sup>b</sup> and E<sup>b</sup>**

**E<sup>b</sup>flat, three Flats, B<sup>b</sup>, E<sup>b</sup> and A<sup>b</sup>** **A<sup>b</sup>flat, four Flats, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup> and D<sup>b</sup>**

**D<sup>b</sup>flat, five Flats, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup> and G<sup>b</sup>** **G<sup>b</sup>flat, six Flats, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup> and C<sup>b</sup>**

The page displays twelve major scales, each presented in a two-staff format (treble and bass clef). The scales are arranged in six rows, with two scales per row. Each scale includes a key signature (sharps or flats), a title, and musical notation with fingerings (numbers 1-5) indicated below the notes. The scales are: C (Natural), G (one sharp), D (two sharps), A (three sharps), E (four sharps), B (five sharps), F (one flat), B-flat (two flats), E-flat (three flats), A-flat (four flats), D-flat (five flats), and G-flat (six flats). Each scale concludes with a final chord in the treble staff.



## Scales on Two Octaves

## MAJOR SCALES

## RELATIVE MINOR SCALES

The image displays a musical score for scales on two octaves, organized into two columns: MAJOR SCALES and RELATIVE MINOR SCALES. The scales are written for piano (C, G, D, A, E, B) and their relative minors (A, E, B, C#, G#). Each scale is presented in two staves (treble and bass clef) and includes fingering numbers (1-5) and slurs. The scales are arranged in a grid-like fashion, with the major scale on the left and the relative minor scale on the right for each key signature.

**MAJOR SCALES:**

- C:** Treble clef, C4 to C6; Bass clef, C3 to C5.
- G:** Treble clef, G4 to G6; Bass clef, G2 to G4.
- D:** Treble clef, D4 to D6; Bass clef, D2 to D4.
- A:** Treble clef, A4 to A6; Bass clef, A2 to A4.
- E:** Treble clef, E4 to E6; Bass clef, E2 to E4.
- B:** Treble clef, B4 to B6; Bass clef, B2 to B4.

**RELATIVE MINOR SCALES:**

- A:** Treble clef, A4 to A6; Bass clef, A2 to A4.
- E:** Treble clef, E4 to E6; Bass clef, E2 to E4.
- B:** Treble clef, B4 to B6; Bass clef, B2 to B4.
- C#:** Treble clef, C#4 to C#6; Bass clef, C#2 to C#4.
- G#:** Treble clef, G#4 to G#6; Bass clef, G#2 to G#4.



This page contains 12 musical staves, each representing a major scale and its relative minor scale. The scales are arranged in pairs across six rows. Each staff includes a treble and bass clef, a key signature, and a scale of eighth notes. Fingerings are indicated by numbers 1-5 above or below the notes. The scales are:

- Row 1: F# major / E♭ minor
- Row 2: F major / D minor
- Row 3: B♭ major / G minor
- Row 4: E♭ major / C minor
- Row 5: A♭ major / F minor
- Row 6: D♭ major / B♭ minor

Each scale is played in both directions (ascending and descending). The relative minor scale is shown in the same key signature as the major scale, with a key signature change indicated by a double bar line.

# Five Finger Exercises

Each Number is to be practised many times and with the guide of a teacher, throughout the different keys.

1. *Repeat.* 2. *Repeat.* 3. *Repeat.*

4. 5. 6.

7. 8. 9.

10. 11. 12.

13. 14. 15.

16. 17. 18.



[illegible]

## Various Movements

This page contains eleven numbered piano exercises, each consisting of a treble and bass staff. The exercises are as follows:

- Exercise 1:** Treble staff has four measures of eighth-note patterns with fingerings 1-2-3-5 and 2-1-3-5. Bass staff has four measures of eighth-note patterns with fingerings 5-3-2-1 and 2-3.
- Exercise 2:** Treble staff has four measures of eighth-note patterns with fingerings 1-2-4-5 and 2-1-4-5. Bass staff has four measures of eighth-note patterns with fingerings 5-4-2-1 and 2-4-2-4.
- Exercise 3:** Treble staff has four measures of eighth-note patterns with fingerings 2-4-5-4 and 2-4-5-4. Bass staff has four measures of eighth-note patterns with fingerings 5-3-2-1 and 2-1-2-3.
- Exercise 4:** Treble staff has four measures of eighth-note patterns with fingerings 1-2-3-5 and 2-1-2-3. Bass staff has four measures of eighth-note patterns with fingerings 1-2-3-5 and 2-1-2-3.
- Exercise 5:** Treble staff has four measures of eighth-note patterns with fingerings 1-2-4-5 and 2-1-4-5. Bass staff has four measures of eighth-note patterns with fingerings 5-4-2-1 and 2-4-2-4.
- Exercise 6:** Treble staff has four measures of eighth-note patterns with fingerings 1-2-4-5 and 2-1-4-5. Bass staff has four measures of eighth-note patterns with fingerings 5-4-2-1 and 2-4-2-4.
- Exercise 7:** Treble staff has four measures of eighth-note patterns with fingerings 1-2-4-5 and 2-1-4-5. Bass staff has four measures of eighth-note patterns with fingerings 5-4-2-1 and 2-4-2-4.
- Exercise 8:** Treble staff has four measures of eighth-note patterns with fingerings 1-2-4-5 and 2-1-4-5. Bass staff has four measures of eighth-note patterns with fingerings 5-4-2-1 and 2-4-2-4.
- Exercise 9:** Treble staff has four measures of eighth-note patterns with fingerings 1-2-4-5 and 2-1-4-5. Bass staff has four measures of eighth-note patterns with fingerings 5-4-2-1 and 2-4-2-4.
- Exercise 10:** Treble staff has four measures of eighth-note patterns with fingerings 1-2-4-5 and 2-1-4-5. Bass staff has four measures of eighth-note patterns with fingerings 5-4-2-1 and 2-4-2-4.
- Exercise 11:** Treble staff has four measures of eighth-note patterns with fingerings 1-2-4-5 and 2-1-4-5. Bass staff has four measures of eighth-note patterns with fingerings 5-4-2-1 and 2-4-2-4.





# THE BOOK FOR EVERY HOME.

# The World's Largest Song Folio

## CONTENTS

A Story Ever Sweet and True..	23	In Time of Roses .....	107	Only a Rosebud .....	210
A Basket of Roses .....	67	I Loved You Better than You		O Canada .....	214
All that Words can Tell .....	13	Knew .....	12"	Old Black Joe .....	213
Alice, Where Art Thou .....	18	In the Shadow of the Pines....	144	Only a Tear-stained Message...	232
A Picture No Artist Can Paint..	5	I Would Lie to Honeymoon With		Old Onken Bucket .....	217
Auld Lang Syne .....	22	Yon .....	146	Old Folke at Home .....	237
Abide With Us .....	18	I Want a Nice Big Dolly .....	141		
Annie Laurie .....	21	In Cellar Cool .....	105	Pictures from Lure's Other Side	224
A Life on the Ocean Wave .....	20	I'm Wearin' Awa', Jean .....	140		
Ave Maria (Gounod) .....	8	I Don't Want to Play in Your		Rocked in the Cradle of the Deep	230
Angels Ever Bright and Fair....	3	Yard .....	118	Rule Britannia .....	226
Ah, I Have Sighed to Rest Me..	10	I Told You I Loved You and I Do	114	Red, White and Blue .....	229
		In the Evening by the Moonlight	116	Robin Adair .....	228
Bonnie Dundee .....	25	I'll Meet You When the Roses		Sweet Genevieve .....	258
Blue Bells of Scotland .....	27	Bloom .....	112	Skidoo, Skidoo .....	254
Ben Bolt .....	35	If I Only Had a Home Sweet		Sweethearts May Come and Go..	267
Bonnie Laddie .....	40	Home .....	109	Star of the East .....	280
Bonnie Sweet Bessie .....	49	Is This the Train for Heaven...	122	Swanee River .....	218
Believe Me if All Those Endear-		I'll Take Care of You, Grandma	125	Scots Wha' Hae .....	235
ing Young Charms .....	34	I Heard the Voice of Jesus Say	128	Silver Threads Among the Gold..	282
Beautiful Isle of Somewhere....	44	I'm Wearin' My Heart Away for		Soldiers' Farewell .....	89
Because I Love You, Dear .....	46	You .....	80	Stars of the Summer's Night...	174
Bridge (The) .....	28	I've Gwine Back to Dixie .....	182	Sweet and Low .....	236
Blue Eyes .....	30	In the Vale of Yesterday .....	134	Sweet Bunch of Daisies .....	258
Beside the Campfire .....	35	I Love You, the World is Thine..	137	Song that Reached My Heart....	288
Break the News .....	38	June, July and August .....	154	Salvation .....	232
Beyond the Gates .....	218	Juanita .....	152	Song I Heard in Heaven .....	244
Belle Mahone .....	42	Jock o' Hazeldeen .....	153	Simply to Thy Cross I Cling....	243
Casey Jones .....	804	Just Next Door .....	149	Sweet Molly O'Reilly .....	251
Campbells Are Comin' .....	53	Jesus, Lover of My Soul .....	92	School Days .....	264
Comin' Thro' the Rye .....	22	Just a wearying for you .....	90		
Come Back to Erin .....	50	Jingle Bells .....	157	That Ragtime Melody .....	270
Dear Little Shamrock .....	70	Killarney .....	158	Then You'll Remember Me .....	273
Drink Me Only With Thine Eyes	66	Kathleen Mavourneen .....	160	Tell Me the Old, Old Story....	241
Drinking, Drinking, Drinking...	108			Tramp, Tramp, the Boys Are	
Darling Nellie Gray .....	68	Little Golden Curls .....	163	Marching .....	293
Dixie Land .....	83	Last Rose of Summer .....	174	Tell Mother I'll be There .....	274
Do You Ever Sit and Dream .....	54	Land o' the Leal .....	140	This Letter is for My Papa .....	275
Down on the Farm .....	57	Lullaby .....	171	Two Sweethearts of Mine .....	98
Darbies' Home Sweet Home....	60	Looking This Way .....	206		
Daisy Rose .....	64	Letter Edged in Black .....	168	When the Kye Come Hame....	279
		Life's Dream is O'er (duet)....	178	When You and I Were Young,	
Flow Gently, Sweet Afton....	72	Love is Like a Game of Cards ..	175	Maggie .....	299
From Prison to Mother's Grave..	73			Within a Mile of Edinburgh	
Four Leaved Clover .....	76	My Old Kentucky Home .....	195	Town .....	280
		My God and Father, While I		When the Candle Lights Are	
Good-bye, Sweet Day .....	85	Stray .....	198	Gleaming .....	281
Good Night, Ladies .....	84	My Old New Hampshire Home..	166	When You Gang Awa', Jamie...	97
Gently Lord, Oh Gently Lead Us	85	Maple Leaf Forever .....	200	'Way Down Upon the Swannee	
God Save the King .....	84	My Task .....	182	River .....	213
Guide and guard us forever more	82	Marching Thro' Georgia .....	183	Where the Sugar Maples Grow..	282
Green Grow the Rushes, O .....	79	Massa's in the Cold Ground....	184	Won't You Come Out and Play..	286
		My Bonny Lies Over the Ocean	185	Won't You Come to My Tea	
Harp that Once Thro' Tara's		Mary of Argyle .....	188	Party .....	283
Halle .....	89	My Doll's Bigger than Your Doll	188	Will I Find My Mamma There...	284
Highland Laddie .....	23	My Heaven is in Your Eyes....	193	Would You if You Could .....	294
Home Sweet Home .....	281	My Little Bit of Honey .....	190	Watch on the Rhine .....	298
Houstington .....	97				
Hosanna .....	100	Nazareth .....	209	We Banke and Braes .....	292
Hello, Central .....	104	O That We Two Were Maying...	204	You, None but You .....	300
Heart Bowed Down .....	103			You Can't Play in Our Yard....	303
He Wipes the Tear from every eye	208				

Price       75 cents

This is the Largest Song Book ever published, words and music with piano accompaniment complete, containing over 300 pages, consisting of all the best songs taken from ALL other Song Folios with a lot of new ones added, making it the most comprehensive song book on the market to-day. For sale by all Music Dealers or

SEND FOR CATALOGUE

A. COX & CO., Music Publishers, TORONTO, CAN.